The Natural History of Prolific Creation Self-Criticism and Genius-Imposing a "Great" Scene on a Slender Play -Mrs. Bloodgood and Miss Walsh.

Long celebrated as the most prolific of ur playwrights and already responsible for new pieces this season, Clyde Fitch net Monday performed the unprecedente feat of bringing out a brace of plays. This was not his fault. He is said on authority to have pleaded long and valiantly the management of the Astor Theatre for a postponement. But in vain. Mindful of Annie Russell and the Midsummer Pump Dream of last August, Messrs. enhals and Kemper were bent on breaking the hoodoo of postponement. So Slanche Walsh appeared in "The Straight simultaneously with Clara Bloodgood in "The Truth," and Mr. Fitch somemanaged to make his curtain speech both the Astor and the Criterion. The two plays are doing as well as was to be expected under the circumstances—far better as it appears, than "The House of Mirth" or "The Girl Who Has Everything"; and in spite of a pretty severe drubbing at the ands of a portion of the press, it is reported that Mr. Fitch is able to sit up and

The occasion brings up rather pointedly, however, the crucial question with regard to Mr. Fitch's development as a dramatist. It has often been charged, and with abundant show of reason, that he is blighting his talents by overworking them. His answer is that one does as one must. Prodigiously fertile in ideas and facile as a craftsman, he writes as the mood prompts and as occasion offers. "If I keep on producing five plays a year," he once remarked in conversation, "I may written out in a decade. But would the result be any better if I forced myself to only one play a year and kept it up for fifty years?" It was not possible to answer that it would be. Any one can tell Mr. Fitch of a dozen defects in any one of his plays, but what is the use-if no one can tell him anything? He cannot even tell self. There is a certain order of genius, as the English biographer of Donizetti narked, which grows not by reflection but by incessant creation. In the field of drama Scribe and Labiche are perfect examples. A thing once done is done beyond repair. It is so much easier to do another thing than to do the same thing better! And by and by a particularly happy conjunction of subject, inspiration and technical felicity produces something evenly good. It is seldom, however, that the thing

thus produced is a work of the first order. nature that lacks the power of selfcriticism-the power of seeing itself in perspective from a detached point of views pretty certain to lack also the larger and firmer outlook upon life and upon art. There is no greater fallacy, as there is none more prevalent, than that the creative critical faculties are essentially antagonistic. It is, to be sure, very seldom that good critics have proved also good creative artists, though there are many notable exceptions, as for example Lessing and Berlioz. Few men are content to practise a minor art who have within them the seeds of a great one. But almost without exception the very great artists are potentially great critics. Michael Angelo wrote a treatise on composition which is still standard. Shakespeare put briefly into Hamlet's mouth a consummate and final statement of the essentials of the art of the actor. Molière's prefaces and critical scenes are supreme in their kind, and a highly characteristic anecdote shows that his discernment far transcended his own art. When the classical Racine game at a tavern gathering of the simple inded La Fontaine the sane and kindly Molière took a friend into a corner and said: *Our fine wits may frisk as much as they e, but they will never efface our good friend there." Boileau ignored the fabulist in his criticisms; but, as Mr. Hobart Chatfield-Taylor remarks, posterity has recognized that, next to Molière, La Fontaine was the most original genius of that age. Goethe's conversations with Eckermann, as indeed almost everything he wrote, hows him the critic par excellence. Wagner was voluminously critical. The creative mpulse-inspiration-is the motive power in art, but only the clearest and sanes power of thought can control it and direct it to the supreme heights.

In his relation with his public a second rate artist pays a heavy price for his uncontrolled fecundity. Posterity forgets his failures and rates him according to his best. But his own generation is ill placed for the exercise of such justice. So often it has sisted at his artistic funeral, and still the man has the audacity to stay alive, even to prosper in his mediocrity. Outreous! When Heine lay on his deathbed he measured the failure of his strength by saying that he hadn't even strength ugh "to hiss a play by Monsieur Scribe. Even the man in the street ends by sharing the feeling. In his old age Scribe was reduced to peddling his plays in vain from nanager to manager. The young Labiche saw him in this plight and resolved that when the public showed the first sign of refusing to respond to his "laughing gas" would no longer lag superfluous. True so his resolve, he retired to his estate in the country and so complete was his modest escence in the prevalent opinion of him that his plays, masterpieces in their kind, might never have been printed if they had not chanced to fall beneath the keenly critical eye of Emile Augier.

Mr. Fitch has been no more fortunate. Hit name has become the synonym for persistent and successful mediocrity. And se who should be the first to acknowledge his talents are the first to decry him. The reason is that they judge him not by best, but by his average-or as much of it as they have had the patience to see on Mrs. Wharton met him in collaboration on "The House of Mirth" she exclaimed surprise at his keen intelligence, his sady sympathy, the quickness and deliof his intuitions. She was asked if had ever seen "The Climbers," "The Girl With the Green Eyes," "Her Own " She had not. When asked where had got her unfavorable impression, mentioned one or two failures and added that everybody spoke of him slightingly. Almost everybody does; but almost verybody has as little real knowledge of the facts as she. Mr. Fitch's unconbrolled fecundity, while it has made his ne with the public of amusement rs, has cost him the sympathy of those est qualified to recognize his true worth. The pity of it is that Mr. Fitch takes elf very seriously. To what extent he has spent his energies in catering to the

n of the theatre has permitted himself-

hakespeare and Molière for example.

tried to develop his talent along original nes, and incidentally to raise the level of the American drama. And usually it is his most earnest work that comes in for the soundest basting. It is bad enough to be shamelessly and unpretention mediocre, but for prolific mediocrity to show flashes of originality and power unbearable. If he would only write half as much, he would, by the easiest mathematics, write twice as well. In the eye of the easy judging public the flashes of his serve to illumine his mercenary

To any one who knows the condition of popularity in the playhouse one of Mr. Fitch's twinborn progeny, "The Truth," can only be an attempt to do a new thing of value. The bane of the merely commercial theatre is that all subjects are difficult or impossible which do not make the easiest and broadest bid for popular interest. It takes both courage and ability In "The Girl With the Green Eyes," three years ago, Mr. Fitch gave us a study of feminine jealousy, and relied for success not on any glozing or palliation of this ugliest of passions, but on the appeal of earching and remorseless actuality. At his best he is a true disciple of Henri Bicquewith the added grace of kindly humor and wholesome sentiment. The entire press, with a single exception, condemned the play and Mrs. Bloodgood's impersonation of the heroine. But both made their way with the public. The play, in spite of maniest defects, is now pretty generally recognized as containing perhaps the most brilliant third act and by all means the most original and searching character study in the American drama. Mrs. Bloodgood has taken her true place as the most original and most intelligent of our exponents of the comedy of manners. "The Truth" treats another feminine foible, lying, and gives Mrs. Bloodgood an almost equally great opportunity.

Negatively, or rather technically, this is a far better play. It has none of those irrelevant genre scenes which Mr. Fitch has done so well-and so painfully often It avoids all such bathos as Jinny's atempted suicide. Its dramatic complication arises from no easy expedient of weak kneed villainy. Instead of this, it is unique among Mr. Fitch's comedies in making the action arise spontaneously, as it should always do, from the very essence of the given characters. A friend of Becky's has driven her husband to a separation, and Becky, a good sort at heart, though an inspired and constitutional liar, generously undertakes to persuade the man return to his fireside. Being a true daughter of Eve, however, she delights in her power over the husband, who in fact falls in love with her; and so she rouses the jealousy both of his wife and of her own husband. Instead of making a clean breast of an essentially harmless situation -her husband loves and trusts her-she entangles herself in a net of falsehood The final act shows the birth of some sense of veracity. A generous woman and loyal wife fibs habitually-nothing more than this is needed to make the complication on

The exploits and catastrophes of the liar afford one of the oldest and most popular themes for farce. It is Mr. Fitch's distinction that he has raised them to the plane of comedy. His portrait of Becky is intimate, salient, delightful. Mrs. Bloodgood has improved in finesse and brilliancy even upon her work in "The Girl With the Green Eyes" and "Man and Superman," while in looks she is a full decade younger and more charming. Even her voice once rather thin and siccant-is richer and more vibrant. It is the triumph of both actress and author that all women -and not a few men-recognize the subtlety and the truth of this Becky Warder and laugh at it quietly, heartily, incessantly. There are moments of very real pathos. vided, but if the demeanor of the second night audience may be trusted-and this is the true test-the play will end, as its companion piece did, by winning out with

In substance, however, "The Truth" is distinctly lighter than its predecessor. Though the ugliest of passions, jealousy s still a passion. Lying is a vice, and not the less so when, as with Becky, it is altogether a vice of the mind and not at all of the heart. In the comedy of jealousy emotion is essential, inevitable. In the comedy of lying it may or may not occur. In "The Truth" Mr. Fitch has striven for the effect emotional, and, as I think, excessively. The severer critics of the play have called Warder impossibly blind even to suspect his wife's honor. Given the husband Mr. Fitch has drawn, simple, unsuspicious, firm in the singleness of his own mind, a sudden and exaggerated conviction of wrong does not seem to me impossible. But at best, being the result of mere misapprehension, it is scarcely to be taken with any great seriousness.

pretty clear case, this, of the Gilbertian "tarrydiddle, tarrydiddle, tra-la-la!" It is not always so with wifely mendacities. A man's honor-his business or political career-may be at stake. Ibsen's Nora forged a signature, and the result was to to its foundations. It is, or so it seems to me, an incident of Mr. Fitch's unthoughtful outlook upon life and of his uncritical attitude toward his own work that the catastrophe resulting from Becky's mendacity is not more momentous. The play is a comedy of the individual, an everyday portrait of a lady-almost a portrait in

miniature. If Mr. Fitch had been content to abide by the nature of his material the result would have been still fine, though fragile. But he was not. In choosing his theme he has shown courage and originality; but in handling it he has been guilty, though perhaps unconsciously, of the tricky insincerity of which he has so often been accused. By beightening and falsifying the dialogue he has produced the simulacrum of the conventional "great" emotional scene; and, not content with this, he has bidden his actors to exert their voices and actions to "lift" the scene. On the first night the result was painfully tedious and bathetic. For the most part Mrs. Bloodgood and Mr. Mack (who played her lying old reprobate of a father, one of the subtlest of Fitch's men characters) were the very embodiment of fine and artistically restrained veracity, but in the "great" scene they were remorselessly led to the slaughter. It is an old stage trick, this factitious "lifting" of scenes. Among a number of causes it was largely responsible for Mrs. Bloodgood's failure in "The Coronet of a Duchess." On the second night of "The Truth" the acting was more naturally keyed and, though Mr. Mack was absent from the cast. the result was notably finer, both artistically and-as far as could be judged-in its

"The Straight Road" was obviously to taste I cannot say, but it is far less han the public believes, and probably written as a vehicle for Miss Blanche Walsh. more than many an infinitely greater and in spite of unusual skill in the writing has the characteristic defects of the tailormade play. Houston Street Moll, a drunken What I do know is that he has persistently and brawling daughter of the slums, is

effect on the audience.

reclaimed by a settlement worker of high society and married to an honest saloon keeper. Incidentally she accomplishes what Pinero's Sophie Fullgarney failed to do. She proves that her protectress's fiance is unworthy of her, and by the same course that Sophie pursued-namely, by compromising him in amorous advances upon herself. The villain of the play is, however, no Gay Lord Quex. He is the usual weak kneed and vicious cub of Fitch nelodrama. As usual, to be sure, he is drawn with skill and his speeches many fine touches of vernacular, but it is equally unlikely that he should gain the affection of his intended or jeopardize his future on the eve of his marriage by compromising himself with Moll.

In general the scenes of the play seen ess the result of sincere artistic feeling than of a desire to score theatric points Every one," as Mr. Fitch quotes from himself on the programme, "has his Achilles' heel of goodness." Moll's vulnerable spot her love of children, and the curtain of he first act shows her the unwilling victim of the appeal of a crippled boy whom she is persuaded to take to her bosom. In the great" scene of the third act, when her intrigue of self-sacrifice has momentarily failed, she is about to fall off the water wagon; but a light from the street illumines the Sistine Madonna which her protectress has given her, and after apostrophising it in prayer she ends by climbing up with the driver. Both of these scenes are handled with much more than the skill of the melodramatist—without violating truth or probability, and with a very real theatric effect. It seems to me a gross defect in discernment to liken them to Theodore Kremer and the melodrama of Third avenue. Moll does not sing a Chauncey Olcott song to the child, and her prayer is not accompanied by 'Nearer, My God, to Thee" on a bellodion. But it would be an even grosser defect to regard them as any real expression of Mr. Fitch's original artistic temperament. The play is a skilful, even powerful piece of theatric carpentry-distinctly more appealing popularly than its predecessor, "The Woman in the Case." But it is very little more than that.

Considerable comment has been caused by the rough house violence of several of the scenes. Such things, it is to be be lieved, are all very well on the outskirts of the theatrical world, but inira dig, on Broadway. To my sorrow, I have never been able to grasp the true dignity of the great yellow way. When Moll goes bad she may mash the lamp and generally wreck her bedroom set for all of me. Her fight with Lazy Liz in the first act was a positive delight. It was a matter of beautiful "language," heightened by the butting in of a Bowery mob. Recurrent onslaughts with tooth and nail were checked short of manslaughter only by the barkeep and a cop. It was visualized with Mr. Fitch's fine imagination for detail, and stage managed with his consummate craft. Chaste souls may object, but the fact remains that it was a perfect bit of acclimatized and dramatized Hogarth-the one thing in the play worthy of the best talent of the author It is a fashionable fad to seek out the delights of popular melodrama in the purlieus. I hope it is not evidence of a jaded taste to find Mr. Fitch's imitation better than the real thing.

Miss Walsh's Moll was scarcely becoming enough to elicit the advances of the setlement house villain-I say it in due fear of the heroine's prowess. To that fact, per-haps, is due a part of the effect of improbability in the plot. But as an impersonation it was uncompromisingly realistic and emotionally true. It infused the whole with vitality. JOHN CORBIN.

THE BROOKLYN THEATRES.

E. H. Sothern and Julia Marlowe in Four Plays at the Shubert.

E. H. Sothern and Julia Marlowe will be at the Shubert this week in a series of seven performances, as follows: Monday evening, "The Sunken Bell"; Tuesday Wednesday evenings, "Romeo and Juliet"; Thursday and Friday evenings, "Hamlet"; Saturday matines and evening, "The Mer-

William Faversham in the Milton Royle play "The Squaw Man," which was one of last season's biggest successes, will be at the New Montank this week.

The Broadway's attraction will be "Mr. Hopkinson," an amusing English farce, in which Dallas Welford plays the name part. Roxane Barton is his leading woman.

The Grand Opera House will have "Old Isaacs From the Bowery," with Harry First in the chief part.

"The Confessions of a Wife" will be at the

Hyde & Behman's bill is headed by Harry Tate and his company in "Fishing." Others are Mabel McKinley, Wilfred Clarke and Theo Carew, the Bellong Brothers, Ladell and Crouch and the Manhattan Comedy

Marie Dressler in her new skit, "Oh! Mr. Belasco," will be the headliner at the Orpheum. The rest of the bill includes Homer Mason, Margaret Keeler and company George Mozart, Barney Fagin and Mar-garet Byron, the Patty Frank troupe, Syd-ney Grant and the Bell Trio.

The Rose Hill Folly Company will be at

The Gayety will have the Jersey Lilies.

Girl Ticket Sellers.

From the Philadelphia Public Ledger. Girls will sell tickets to patrons of the Market street elevated road. The girls will be in absolute charge of the ticket offices along the elevated road and subway line, the tickets being lifted by an automatic turnstile.

All plans for having the young women assume their duties have been made, and the corps of ticket sellers has been chosen. The decision of the Rapid Transit manage ment was not made public until the necessary

ment was not made public until the necessary number had been obtained.

There is only one other large city in which girls are employed as ticket sellers, and that is Brooklyn. Before deciding to employ this class of help representatives of the company went to Brooklyn and held conferences with officials of the Brooklyn Hapid Transit Company. The strongest argument in support of their employment is the dexterity with which they can handle large numbers of tickets.

From the Boston Herald. Hoseman Fred Dobratz of Engine Company 34 of Brighton says that while his company was fighting a fire in Allston the other day an old man pushed his way through the crowd begged him to go back into the house and save the old man's glass eye.

"It's worth \$20 to me," yelled the loser, "and I can't afford to lose it; and while you're up there you might bring down a box of curls which a little fellow who lives in the house says were cut off some years ago."

From Lustige Rlatter.
Corporal (to private soldier)-Now, tell to fire what would you do?

Soldier—Shoot, sir. Corporal—Right! And if your parents appened to be among the people? Soldier—Oh, I couldn't shoot at my father

Solder-On, I couldn't shoot at my father and mother. Corporal-In heaven's name, why not? Soldier-Becaus, mother has been dead twelve years, and father is head waiter at a hotel in Missouri.

TO TRY "SALOMY JANE," A BRET HARTE TRANSLATION.

Alla Nazimova to Present "A Doll's House"

locomotive race scene, will be at the West

The Fourteenth Street Theatre is to have

"The Girl from Broadway," a musical play.

"A Man's Broken Promise" is announced

"Nellie, the Beautiful Cloak Model," will be

"The Heart of Maryland" will be the week's

offering of the Keith & Proctor stock company at the 125th Street Theatre.

"Marse Covington," a new George Adesketch, will be introduced at Keith &

Proctor's Fifth Avenue this week with Ed-

ward Connolly in the chief rôle. Others in

the list are Julia Sanderson, "Polly Pickle's

Pets in Petland," the Four Dancing Fords, the

Meredith Sisters, Eugene Joly and the Ar-

Ethel Levey makes her reappearance at

the Harlem Opera House. Dan Sherman's

Jay Circus is the other headliner of a bill

which also includes May Duryea and Com-pany, Herr Grais and his trained baboons, the Exposition Four, Van Alstyne and Henry and others.

These are the chief acts at the Union

Square: the burlesque "A Night in Vaude-

ville," Berner's Marionettes, Julian Rose, the Kauffman troupe of cyclists, the four Wesseleys and George H. Wood.

James and Elsie Finney who do an under-

waterswimming stunt are the features of the

bill at Keith & Proctor's Twenty-third

Street. Other acts are Cliffe Berzao's circus, Capt. George Auger, the Giant, and the midgets Ernest Rommel and Caroline Hass in "Jack, the Giant Killer;" the Nichols Sisters, Hamilton Hill, Lawrence & Harrington in "Bowery Types," Dora Martini, Charles and Fanny Van and Burke and Lempsey

Morris Cronin, an American juggler, who

as spent most of his professional years in

Europe, heads the programme at the Fifty-

eighth Street. Smith and Campbell, the Willis Family, the Four Nightons, Arthur Whitelaw, Wylie's Dogs, the Fitzgibbon-McCoy Trio and Adams and Mack com-plete the bill.

In the bill at Keith & Proctor's Jersey

City this week are George Evans, Belle-

claire Brothers, Mansfield and Wilbur, Fields and Wolley, Henry and Alice Taylor, Alexis and Schall and Foster and his dog.

Vesta Victoria will return to America for

a tour of the Percy Williams vaudeville

theatres, commencing at the Colonial next

Monday. George Felix and Lydia and

Emily Barry will be another star attraction

in "The Boy Next Door." Emil Hoch and Company, Stuart Barnes, the Creo Brothers Herbert Brooks, the Four Singing Colleens, pretty vocalists from the Emerald Isle, and Foster and Foster are also on the bill.

At the Alhambra Henry Lee will present

his protean act, "Great Men, Past and

Present." Other acts are the Military Octet, Ethel Arden, George Abel and Company, Jewell's Electric Manikin Theatre, Julius Tannen, George B. Reno and

At Hammerstein's next week will occur

the reappearance in vaudeville of the Russell

Bros., presenting the "Irish Servant Girls."

The bill will also include Col. Gaston Bor-

devery, the rifle shot, Abbie Mitchell and her Tennessee Students, William Gould and Company, Dolan and Lenharr and Eddie Clark and his five Runaway Girls.

Pastor's: Pat Rooney and Marion Bent;

the Hoopers, comedy jugglers; Money and Holbein, the Crotty trio, Pongo and Leo and Charles and Ada Kalomo.

A new figure at the Eden Musée is one o

John J. C. Seubert, who was buried under the ruins of the Roosevelt street fire.

This is the seventh week of the Wine

Women and Song Company at the New

The Merry Maidens will be at the Dewey.

company.

The Gotham is to have the Reilly & Woods

Hurtig & Seamon's Music Hall will have 'Paris by Night."

The Bachelors Club, with Joe Gans as

an extra attraction, will be at the Murray

Sunday Amusements.

Maurice Levi and his band will give a

econd concert at the Hippodrome to-night.

Truly Shattuck, late of the Anna Held

company, has been engaged as a principal

feature of the programme, and others on the bill include Edith Helena and That

The usual Sunday concerts will be given

at the Proctor houses, Hammerstein's, the

American, the West End, the Grand Opera

Kaukauna correspondence St. Paul Dispatch

A little Indian boy who attended the Gov-

ernment schools at Keshena had a habit

of going to school every morning at 8 o'clock with his black dog, "Nigger," and returning

home every evening at 4 o'clock.

One day the little boy became sick and was unable to go to school, but "Nigger" was on deck and went alone at 8 o'clock and back, at 4 o'clock every day for a whole week.

AMUSEMENTS.

MENDEI SSOHN | Wednesday | Jan. 16 at Afr. | Mr. and Mrs. Alexand. r

PETSCHNIKOFF

Cecil and her trained tigers.

Company and Bobby North.

lington Comedy Four.

at Her Special Matinees-Vesta Vic-toria and Ethel Levey to Return to Vaudeville-Other Changes in Bills. Eleanor Robson will make another change

of bill at the Liberty Theatre on Saturday night of this week to "Salomy Jane," Paul Armstrong's stage version of Bret Harte's story "Salomy Jane's Kiss." The five scenes are laid in the redwood district in Calaveras county, and some unusual scenic effects are promised. The cast engaged by Liebler & Co. to support Miss Robson includes H. B. Warner, Reuben Fax, Ralph Delmore, Holbrook Blinn and Ada Dwyer. Mme. Alla Nazimova will be seen this

week at her special matinées at the Princess as Nora in Ibsen's "A Doll's House." Dodson Mitchell will be the Helmer and Theodore Friebus the Dr. Rank. Mme. Nazimova will give three performances of "A Doll's House" this week for charity. The matinée of Tuesday, January 15, has been set aside for the Sunnyside Day Nursery and that of Friday, January 18, for the Avenue B School for Crippled Children. On Thursday evening, January 17, Mme. Nazimova and "A Doll's House" will be the attraction at the Majestic Theatre in place of "Brown of Harvard" at a be for the Hospital for Ruptured and Crippled given under the auspices of the St. George

The German company at the Irving Place will produce on Tuesday evening new three act comedy "Der Blinde Passagier," by Oscar Blumenthal and Gustav Kadelburg. Willi Thaller will have the

"The Road to Yesterday," which is being presented at Fields's Herald Square Theatre. s winning favor by its charming story and its excellent acting. Minnie Dupree, White Whittlesey, Wright Kramer, Robert Demp-ster, Helen Ware, Julie Blanc, Miriam Nesbit and Alice Gale are leaders in the cast.

No end has been set to the run of Wilton Lackaye in "The Law and The Man," his own version of "Les Miserables."

This is the last week of Mrs. Fiske and her company in "The New York Idea" at the Lyric. E. H. Sothern and Julia Marlowe begin their New York engage-

At the Madison Square Carlotta Nillson in "The Three of Us" has settled down as

Rose Stahl in "The Chorus Lady," now at the Hackett, is well along in her sixth

"The Lion and the Mouse," now in its econd year at the Lyceum, is still drawing "The Man of the Hour." the Broad-

hurst play of up to date city politics, is attracting interest and arousing comment "The Mimic and the Maid," a comic

opera which had its first production on Friday night, continues at the Bijou. "Brewster's Millions," with Edward Abeles

as the star and the yacht scene to add excitement, is proving popular at the New It is announced that seats are selling six weeks in advance for Blanche Walsh

in "The Straight Road," which was first produced at the Astor Theatre last Monday The other Clyde Fitch play, "The

Truth," in which Clara Bloodgood is appearing at the Criterion, is ranked by the critics as one of his best plays.

ing such large houses at the Empire Theatre ances of the beautiful Barrie fantasy during each of the two remaining weeks of her engagement. Three matinées will be given each week-on Wednesday, Thursday and Saturday. Miss Adams will make way at Saturday. Miss Adams will make way at the Empire Theatre for the famous English actress, Miss Ellen Terry, who will begin her series of farewell American appear-ances here on January 28. The first play in which Miss Terry will be seen is "Captain Brassbound's Conversion," a comedy written for her by G. Bernard Shaw.

William Collier's "Caught in the Rain" has caught on at the Garrick.

At the Hudson the Henry Arthur Jones play, "The Hypocrites," is nearing its 200th perfomance.

Sam Bernard in "The Rich Mr. Hoggenheimer" begins this week his fourth month at Wallack's.

The Hippodrome has found in "Neptune's Daughter" and "Pioneer Days" worthy successors to the shows which opened the big house.

Irene Bentley, Christie MacDonald and Valeska Suratt are leaders among the feminine entertainers in "The Belle of May-

To-morrow evening's performance will mark the 150th time of "The Red Mill,"the Blossom-Herbert musical show, in which Montgomery and Stone are playing at the Knickerbocker.

Anna Held still continues in her elaborate production of "The Parisian Model" at the big Broadway Theatre.

Lina Abarbanell in the romantic opera "The Student King" continues at the Garden.

"Dream City" and "The Magic Knight"

at Joe Weber's are so popular that matinées are given on Tuesday as well as Saturday. At the Belasco "The Rose of the Rancho" is doing much to put Frances Starr in the list of Belasco stars.

"Princess Beggar," with Paula Edwardes, remains at the Casino.

This is the sixteenth week of Margaret Anglin and Henry Miller in "The Great Divide" at the Princess. Elsie Janis in "The Vanderbilt Cup" has

four more weeks at the New York. This is the fourth week of Henry Woodruff at the Majestic in the popular college play, "Brown of Harvard."

ern Skies," is announced for the Yorkville.

This is the schedule announced for

Thomas E. Shea at the Metropolis this week

Monday matinée and evening. "The Bells";

Tuesday, Thursday and Saturday evenings, "Dr. Jekyll and Mr. Hyde"; Wednesday matinée, "Cardinal Richelleu"; Wednesday evening, "Othello," and Friday evening and Saturday matinée, "Napoleon the Great."

Ernest Hogan and his negro company in

"Bedford's Hope," with its automobile-

'Rufus Rastus" will be at the American.

Only Violin Recital Blanche Bates in "The Girl of the Golden West" has two more weeks to stay at the Academy of Music. May Irwin in "Mrs. Wilson-Andrews"

MENDELSSOHN TUES Eve., Jan. 15, at 3:15, HALL, 119 W. 40th St. TUES SECOND CONCERT.

DELE MARGULIES TRIO

Miss ADELE MARGULIES, Planiste.
Mr. LEOPOLD LICHTENBERG, Violinist.
Mr. LEO SCHULTZ, 'Cellist.
Sents \$1,50 and \$1.00 at Box Office.

Program: Trio Op. 1 C Minor, Beethoven: Sonata, Plano & Cello, Grieg: Trio G Minor, Rubinstein, s the week's entertainer at the Grand Opera Lottie Blair Parker's play, "Under South-

MENDELSSOHN HALL, SAT. AFT., JAN. 19, at 3 ONLY NEW YORK RECITAL OF OSSIP CABRILOWITSCH

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A novelty at Huber's Museum is Ora

House, the Yorkville, the New Star, the Colonial, the Alhambra, Hurtig & Seamon's, Dixon's Third Avenue and the Metropolis, the New Circle, Dewey and Gotham Venturini, Nechalini, ductor, Campanini, SAT. MAT., JAN. 19TH, at ² Mms. MEI SAT. THIRD APPEARANCE OF Verdi's LA TRAVIATA. Mmss. Mciba, Zaccaria. Severina; MM. Bassi, Ancona, Gilibert, Venturini, Reschiglian, Fossetta. Conductor, Birds' Nests Made Round. From the New Orleans Times-Democrat. The little, abandoned nest had fallen from the frozen ground.

Venturini, recanganti Campanini.
SAT, NIGHT., JAN. 19, at 8:15—Popular Priced Performance, 75c, to 53—IL TROVA-TORE. Mmes. Russ. De Cisneros, Zaccaria; MM. Dalmores. Seveilhac, Mugnoz. Tecchi. Conductor, Tanara.

Seats for all above now selling. "How round it is," he said. "No cup rim could be rounder. Don't you wonder how the bird, with neither rule nor compass, can make her nest so rou nd?

"Well, she does it easily. She builds the nest about her own breast, turning round and round in it, and its circular character comes spontaneously and inevitably.

"The circle is found everywhere in the buildings of the lower animals. The straight line, on the other hand, they can never achieve."

Symphony No. 2. in G minor:
LINDNER, Concerto for
Violoncello and Orchestra
B: DEBUSSY, Prelude
"L'Apres-midi d'un faun;
Nocturne" Fetes; BERLIOZ,
Overture Benvenuto Ceilini.
Soloist.
LEO 8CHULZ

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Olive Mead Quartet

German Charity Ball AT THE WALDORF-ASTORIA AMUSEMENTS.

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GRAND SUNDAY NIGHT OONOERT.
Soloists—Sembrich. Beninsegns. Jaceby: Dippel. Scotti. Entire Metrop. Opera House Orchestra. Conductor. Nahan Franks.
Mon. Evg., Jan. 14, st 8— TANNHAEUSER—Emma Eames. Fremstad. Alten; Burrtan. Van Rooy. Blass. Reiss. Muhlmaha. Osad., Hertz.
Wed. Evg., Jan. 18, at 8— Double Bill—PAGLIAC. CI—Alten; Caruso, Scotti. Reiss. Simard. Cond., Vigna. Preceded by HAENSEL und GRETEL—Mattfeld, Alten, Homer, Weed; Goritz. Cond., Hertz. Thurs. Evg., Jan. 17, at 5 Spectal Performance—LAKME—Sembrich. Jacoby. Simeoli. Mattfeld. Poehlman: Roussellere. Journet. Simard. Bars. Cond., Bovy. Prices—\$1.56, 32, 82, 83, 83.

Cond., Bovy. Prices—\$1.50, \$2. \$2.50, \$3. \$5. Fri. Evg., Jan. 18, at 8—MANON LESCAUT—Cavalieri. Simeoli: Caruso, Scotti, Rosal, Bars, Reiss, Begue, Paroli. Cond., Vigna.

Sat. Aft., Jan. 19, at 2—FAUST—FAITAT, Jacoby, Simeoli: Rousseliere, Piancon, Siracciari, Begue, Cond., Boyy.

Sat. Evg., Jan. 19, popular prices, at 8—LOHEN-GRIN—Fielscher-Edel, Kirkby-Luan; Burrian, Goritz, Blass, Muhlmann. Cond., Hertz.

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Music Drama.

SALOME

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Fam. Circle, 32; Balc., \$3; Dress Circle, \$5; Orchestra and Orch Circle, \$16; Boxes. \$50, \$70, \$100. SEAT SALE OPENS

TUESDAY. JAN. 15. AT 9.A. M.

IRVING Flace Theatre. Monday Evening.
Farewell Benefit and Last Appearance of ANNIE DIRKENS, Last Time,
Wie man Maenner fesselt."
Tuesday (First Time), Every Evig and Sat, Mat.
WILLI THALLER in Blummenthal & Kadelburg's 3-Act Comedy ("LOVE AT THE HELM").
"Der blinde Passagier." Sat, at
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Third Concert Sat., Jan'y 19, at 2:30 Music by Hach, Lully, Mozart, Haydn, Beethoven, Schubert, Raff, Cowen, Wagner, Dances of the 16th, 17th and 18th Conturies in Costume.

Tickets on sale at Musical Art Society, 1 W. 34th St., and as box office, Carnegie Hall.

PEOPLE'S SYMPHONY CONCERTS Third Chamber Concert, Fri., Jan. 1: At Cooper Union Hall, 8:15 P. M. P. X. ARPNS, Musical Director. Schubert Eving: Kalt nborn Quartette
Seleists Mr. Paul Dufault, Tenor.
Mr. Leopold Winkler, Pianist.
PROGRAM.
Quartette in A Minor. Op. 20. Group of Songe